



BARAKAT
MIRROR OF ALL AGES & CULTURES



GANDHARAN ART

CATALOGUE

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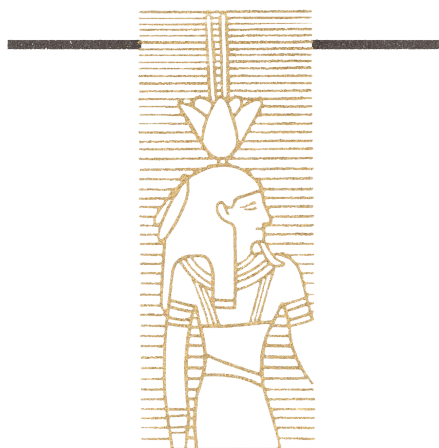
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P R E F A C E

The ancient civilization of Gandhara was located in the region encompassing modern northeastern Afghanistan and northwestern Pakistan. Situated at a confluence of trading paths along the Silk Route, the area was flooded in diverse cultural influences ranging from Greece to China. Gandhara flourished under the Kushan Dynasty and their great king, Kanishka, who is traditionally given credit for spreading the philosophies of Buddhism throughout central Asia and into China. This period is viewed as the most important era in the history of Buddhism. After the conquests of Alexander the Great, the creation of Greco-Bactrian kingdoms, and the general Hellenization of the subcontinent, Western aesthetics became prominent. Greek influence began permeating into Gandhara. Soon sculptors based the images of the Buddha on Greco-Roman models, depicting Him as a stocky and youthful Apollo, complete with stretched earlobes and loose monastic robes similar to a Roman toga. The extraordinary artistic creations of Gandhara reveal link between the different worlds of the East and West.

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The Gandharan-Swat Valley-Kashmiri region was a melting pot of various people and arts and served as link between India and Central Asia and further eastwards for a constant flow of Buddhist pilgrims. The area flourished under the Kushan and their greatest king, Kanishka, who traditionally given credit for further spreading the philosophies of Buddhism throughout central Asia and into China. This period is viewed as the most important era in the early history of Buddhism. Some of the earliest representations of the Buddha in his human form date to the Kushan era, as do the first depictions of Bodhisattvas.

Collecting Gandharan artefacts has been a great privilege for me. Their beauty, elegance, and refinement have always inspired me deeply. I hope these artefacts will be of interest to you as they have been to me, and I likewise hope that their charm and energy will touch your soul like they have touched mine.

Fayez Barakat
President



MASTERPIECES



An extremely important Gandharan statue, this piece depicts the figure of an ascetic complete with a highly expressive physiognomy. Overall, the sculpture employs a statuary type seen in the so-called “Atlas” figures of Gandharan art, semi-divine beings generally with wings which are shown squatting on some lower registers of votive stupas. They have been named “Atlas” figures because they appear to support the superstructure above them. This sculpture is posed in the characteristic Atlas stance with his right leg bent but held vertically while the left one is placed flat on the ground; the arrangement of the hands – the right grasping the right ankle and the left placed near the knee – is also consistent with the Atlas iconography. However, the rendition of the head and the monumental scale of the figure are both unique. Although the arms are quite muscular, the torso is rather thin with the rib structure protruding. The head is that of an older, bearded man. The skin on the neck is taught, seemingly pulled upward, revealing the bony structure of the spinal column, a detail that frequently occurs in representations of ascetics of the fasting Buddha. The identification of this figure as an ascetic is also based on the small loincloth secured by a rope, a characteristic costume seen on images of such holy men. The large scale of the figure, together with its portrait-like physiognomy, suggests that this may be a statue of a particular ascetic, perhaps one of several which appear in Buddhist stories, or might even be intended to be a representation of a particular individual. This figure is, to our knowledge, the largest example of a figure from the “Atlas” family and presents an impressive fusion of the classical tradition of the west within the Gandharan artistic milieu.

Gandhara Schist Sculpture of an Ascetic - PF.5533

Circa: 2nd Century CE - 3rd Century CE

Dimensions: 167.6 x 101.6 x 55.9 cm

66 x 40 x 22 in



In our beautiful lintel, primed with a thin layer of lime and painted with mineral pigments, the scene follows traditional Buddhist iconography. The Buddha is shown born from the right side of his mother, Maya, to be received by the god Indra on a white drape. Maya is depicted with a double halo around her head, while Indra and all the other Hindu gods wear a single halo and all stand on lotus plinths. Their presence attests to their role in Buddhism, simply enlisted as particularly eminent worshippers of the Buddha.

Maya, the Buddha's mother, is seen wearing a white vest and holding a frond of the highly stylised foliage canopy above her and standing on a lotus bud, almost in tribhanga posture. This scene refers to the immemorial fertility association in India between a young girl, or a yaksini, and a tree, recorded in countless carvings and known as 'salabanjika', where she bends or clings to the foliage of a tree. On her proper left, stands a woman carrying a pot of consecrated water, essential at such an event. At both sides of the central scene stand two elephants' protomes as symbols of royalty, and from their trunks small apsaras on lotus buds emerge floating in mid-air. Another curious small figurine, all wrapped up in a double halo, standing on a lotus bud just behind the last attendant on the left, might represent again the Buddha who, as the legend narrates, was able to walk and speak at birth, thus providing a double-layer narrative composition.

The treatment of the garments strongly suggests Graeco-Roman influence, which was indeed pervasive in Gandhara in the first centuries of the Common Era; yet at the same time the costumes and turbans are Indian, with the exception of Maya's tunic which seems ethnically Kusana.

Gandharan Painted Stone Lintel Depicting the Birth of the Buddha - X.0521

Circa: 200 CE - 400 CE

Dimensions: 78.7 x 34.3 cm

31 x 13 1/2 in







The historical figure, Buddha Gautama Sakyamuni, is the Buddha of compassion who, having achieved the highest evolutionary perfection, turns suffering into happiness for all living beings. Born around 560 B.C. somewhere between the hills of south Nepal and the Rapti River, his father was a Raja who ruled over the northeastern province of India, the district including the holy Ganges River. The young prince was married to Yashoda when he was about 17 years old and together they had a son named Rahula. At the age of 29, he left his life of luxury, as he felt compelled to purify his body and make it an instrument of the mind by ridding himself of earthly impulses and temptations. This sculptural fragment depicts the head of the Buddha. An inner calm and complacency is visible in his sweet smile. His sharply defined eyebrows arch gently curve downwards becoming his long, narrow nose. His hair is composed of rows of curly waves rendered in low relief. The artists of Gandhara were the first to represent the Buddha in his human form, as opposed to a symbol such as his footprint. This gorgeous head is a reminder of an ancient civilization that, although vanished, helped spread the teachings of enlightenment throughout the heart of Asia.

Gandharan Stucco Head of Buddha - LO.1260

Circa: 100 CE - 400 CE

*Dimensions: height 53.3 cm
height 21 in*















This superb large standing bodhisattva is rendered in stucco with traces of the original polychromy. The left hand is raised in a gesture of blessing or reassurance. The right hand holds a slender object which may have been the stem of a lotus flower. The halo is tilted forward and frames the incredibly youthful and feminine face. The centrally parted ringlets are held in place by a headdress adorned with large stylised flowers. The facial features recall the influence of classical aesthetics on Gandharan craftsmen. The drapery falls over the figure's left shoulder and crosses the lower body diagonally. The form of the knees is visible through the fabric. As on earlier examples in schist, the upper body is adorned with a wide torque and a diagonally draped string hung with amulets. The appeal of this piece lies above all, in the grace of the posture and the serenity of the expression.

Gandharan Stucco Bodhisattva - AM.0394

Circa: 100 CE - 400 CE

Dimensions: 40.6 x 109.2 cm

16 x 43 in















This turquoise head, depicted with a serene expression and shut eyes, is believed to represent the head of a Buddha and can therefore potentially tell a story of the height of Buddhism in what is now Afghanistan (where this sculptural head is thought to have originated). The idealised facial features convey a true sense of tranquility and the closed eyes are typical of Buddha figures produced at this time.

Turquoise Head Of A Buddha - LM.76

Circa: 100 CE - 300 CE

Dimensions: 14 x 9.5 cm

5 1/2 x 3 3/4 in







Over life-size terracotta head of bearded male figure. This precisely modeled and exceptionally well preserved head sports an oval face with symmetrical arched eyebrows over slender almond-shaped eyes, large tear-ducts, thick upper eyelid and bulging eye-balls with the iris clearly marked; short, pointed sharp aquiline nose with both nostrils indicated; small mouth with cupid-bow pouting lips and small centered depression under the lower lip. Both ears are sizeable and slightly protruding, with long, fleshy lobes.

His expressive features are made even more remarkable by the prominent and rounded cheekbones, whereas the lower part of the face is covered by an orderly fashioned bushy beard. Both facial and head hair is elaborately and neatly arranged in heavy locks treated with great plasticity. The cheek-side edges of the beard are sharply marked whereas the semicircular hair locks are much varied, terminating right above the semilunar folds of the forehead in two central, overworked, almost effected anastole, possibly a long lost reference to Alexander the Great. The forehead is similarly well modeled and the furrowed brow, also as an indication of age, in combination with the man's piercing gaze reflect a definite taste for naturalism.

This bearded maturing man is wreathed by a crown composed of lanceolate leaves with finely detailed central veins and small five-petalled flowers.

The point of break on the backside of the head plainly demonstrates that this artwork was either part of a gigantic relief or that the person represented was originally seated on a chair with a high back, possibly a throne. The point of fracture also serves as unequivocal evidence that the head was meant to be seen from a frontal point of view.

Gandharan Terracotta male head - CB.007

Circa: 200 BCE - 200 CE

Dimensions: height 46 cm

height 18 1/8 in











The historical figure, Buddha Gautama Sakyamuni is the Buddha of compassion who, having achieved the highest evolutionary perfection, turns suffering into happiness for all living beings. Born around 560 B.C., somewhere between the hills of south Nepal and the Rapti River, his father was a Raja who ruled over the northeastern province of India, the district including the holy Ganges River. The young prince was married to Yashoda when he was about 17 years old and together they had a son named Rahula. At the age of 29, he left his life of luxury, as he felt compelled to purify his body and make it an instrument of the mind by ridding himself of earthly impulses and temptations. The sculptural fragment depicts the bust of the Buddha. A inner calm and complacency is visible in his sweet smile. The sharply defined eyebrows arch gently downwards into his long, narrow nose. Such features are characteristic of the Gandhara style. His hair is composed of rows of miniature spirals rendered in low relief. His head is crowned by a prominent ushnisa, or topknot, that is a symbol of his divine wisdom. The ushnisa is covered with the same spiral motif that conveys the texture of his curly hair. The artists of Gandhara were the first to represent the Buddha in his human form, as opposed to a symbol such as his footprint. This gorgeous head is a reminder of an ancient civilisation that, although vanished, helped spread the teachings of enlightenment throughout the heart of Asia.

Gandhara Stucco Head of a Buddha - LO.605

Circa: 300 CE - 500 CE

Dimensions: height 33.7 cm

height 13 1/4 in











Sizeable fresco fragment with polychrome decoration against tan slip; a youthful Buddha is shown fully frontally with a nimbus formed of stripes of different width and colours emanating from behind his head; wears heavy outer robe -saghati- and holds right hand with fingers tensed and palm turned inwards to left breast; head faces slightly to the right and bears typical features including heavy-lidded, almond eyes beneath high, arched brow, slender triangular nose and small, full-lipped mouth; the earlobes are classically sagging and typical elevation of force in the middle of his skull known as a ushnisha is present; his body is framed by a mandorla formed of a thick blue stripe.

Gandhara Fragment of a Fresco Depicting the Buddha - LO.1309

Circa: 200 CE - 400 CE

Dimensions: 21.6 x 26.4 cm

8 1/2 x 10 3/8 in















This is an extremely rare schist relief panel in perfect condition. It elegantly depicts four important scenes of the Buddha's life, separated by pillars bearing the image of Buddha Shakyamuni seated on a lotus blossom. The relief is to be viewed from right to left, corresponding to the clockwise circumambulation route in holy sites. The first scene depicts the birth of the Buddha. Resting herself along a tree, Queen Maya gives birth to the Buddha, who is conceived from the right side of his mother, accompanied by four royal servants. A holy birth without blood and filth, as well as that he could stand and talk the moment he is born, symbolise the merits he accumulated in his previous lives, as well as the ripening of those merits in this life. The second scene depicts the Buddha's first shower after his birth. The Buddha in child form, standing at the center on a pedestal, is receiving a shower from four royal servants. The third scene depicts the Buddha's first trip away from the palace to the city, when he is shocked by the pain and suffering invoked by birth, old age, illness, and death. This is the turning point in Buddha's life, as he has always been living seclusively in the palace, where the suffering of the elements of life is basically non-existent. It stimulates the Buddha to seek a way to escape the inevitable suffering of being. The last scene depicts the enlightened Buddha. Seated under the bodhi tree, which is shaped like a chattra to symbolize royalty, the Buddha holds his hands in meditation mudra, denoting his enlightenment through meditation. He is accompanied by devotees who hold their hands together to pay respect.

Gandhara schist relief panels depicting scenes of the Buddha's life story - CB.3415

Circa: 200 CE - 600 CE



















This delicate painting depicts an episode from the life of the Buddha. Devadatta, the Buddha's cousin, had long been jealous of his relative's success. Towards the end of the Buddha's life he asked to take over the Order but was refused. Rather than accept the Buddha's decision, Devadatta plotted various ways by which the Buddha might meet a fatal accident. In the city of Rajagraha, he bribed some workmen to let loose a sick elephant who charged towards the Buddha in a fit of rage. This panel depicts the moment just after the elephant is miraculously tamed by the Buddha, who places his right hand on the animal's forehead. A monk stands to the right of the Buddha, and above four women with clasped hands watch the miracle occur from a balcony.

This panel is a fragment which may once have adorned a monastic complex. It would certainly have been part of a larger narrative series depicting other scenes from the life of the Buddha. Although the colours of the mineral pigments have faded over time, the quality of the craftsmanship is still apparent.

Gandharan Buddhist Painted Stone Panel - AM.0228

Circa: 100 CE - 400 CE

Dimension: 48.3 x 42.5 cm

19 x 16 3/4 in







An extremely rare depiction of the division of the Buddha's relics at Kusinagara. This fragment would have belonged to a larger narrative cycle, almost certainly including the death of the Buddha. The central bearded figure is the Brahmin Drona who arbitrated the dispute over the Buddha's cremated remains. The eight other turbaned figures represent the princely claimants. The figures to the left are well-preserved, particularly the full-length prince facing inwards, wearing an elaborate dhoti and holding a cylindrical reliquary with his portion of the ashes. The half-length figures behind the table wear heavy earrings and beaded jewellery to indicate their princely status. The table has elaborate turned legs and is hung with a finely worked drapery. A large amphora with an upturned spout is carved in relief in the foreground.

The division has clearly just taken place as the claimants are holding reliquaries in their hands. This was an incredibly significant event in the Buddhist narrative as it was believed that proximity to the Buddha's remains would assist in the achievement of Enlightenment. By dividing them up, a greater number of his followers would be able to benefit from these sacred relics. (AM)

Gandharan Schist Lintel Depicting the Division of the Buddha's Relics - X.0522

Circa: 2nd Century CE - 3rd Century CE

Dimension: 21 x 12.7 cm

8 1/4 x 5 in















This relief, possibly from a household shrine, depicts the deities Hariti and Pancika. Seated on a double throne, each is portrayed in a relaxed pose as if engaged in conversation. Both have their divinity emphasized by the inclusion of the nimbus. Pancika was Hariti's consort and traditionally associated with wealth. When the two figures appear together they also symbolise harmony in marriage. Pancika carries his customary attribute, the staff, and previously held something in his left hand which is now unidentifiable. It may have been a money-bag as was customary in such depictions. He is dressed in a Roman-style tunic and leggings rather than an Indian dhoti. The relief is made from grey schist, a material indigenous to Gandhara and extremely popular with local artists. In excellent condition, this sculpture would make a wonderful addition to any collection.

Gandhara Schist Relief of Hariti and Pancika - LK.013

Circa: 100 CE - 300 CE

Dimension: 20.8 x 20.1 cm

8 1/4 x 7 7/8 in











B U D D H I S T A R T



The startling realism of the facial features accentuates the calm expression, with heavily lidded eyes, linear brows and slightly pursed lips. This is combined with flawless rendering of the simple draperies. Unlike the minor deities, he is unadorned except for his elongated earlobes. The elevated hairstyle – superbly carved into a tied topknot pattern – conceals the ushnisha, the extra brain of elevated consciousness that achieves more exaggerated expression in later sculptures from across Southern Asia. The hand gestures – which are highly formalised in most branches of Buddhism – imply that the Buddha is expressing the “mudra” known as the Absence of Fear (Abhaya mudrâ). He is sitting on a simple cushion atop a low plinth that is carved with five lotus flowers. This is a mature and beautifully executed work of ancient art.

Gandhara Schist Sculpture of the Seated Buddha - PF.4359 (LSO)

Circa: 200 CE - 500 CE

*Dimensions: height 45.7 cm
height 18 in*











This magnificent Gandharan bronze sculpture of Avalokitesvara is an early representation of this most beloved Bodhisattva. He sits high upon a lotus throne, holding the palm of his right hand in the air and the neck of a flask in his left. He wears a simple monastic robe that clings to his legs, showing his bare chest. Incised lines have been added to suggest the folds of the cloth. Despite his humble attire, he is adorned with a beaded necklace, various armbands and bracelets, and an elaborate crown. His eyes and his urna are inlaid with silver. The overall aesthetics of this work do not vary significantly from similar sculptures produced in Tibet and Nepal several centuries later, revealing a formal link between the art of Gandhara and later Buddhist styles.

Gandharan Silver-Inlaid Bronze Figure of the Bodhisattva Avalokitesvara - H.1090

Circa: 6th Century CE - 8th Century CE

*Dimensions: height 12.7 cm
height 5 in*



This sculptural fragment depicts a bust of the Buddha as a young man. His hair is pulled together in a central bun that crowns his head. He wears a heavy looped earring that pulls down on his lobe. Remnants of red polychrome are visible on his lips, on one of his ears, and around his neck, indicating that this sculpture must have once been vibrantly painted. His soft facial features have been delicately molded producing the subtle folds of flesh under his eyes and around his mouth. Above all, this grand stucco head the Buddha is a testament to the awesome creative powers of Gandhara artists.

Gandhara Stucco Head of the Buddha - PF.5607

Circa: 2nd Century CE - 3rd Century CE

*Dimensions: height 40.6 cm
height 16 in*











Seated on a throne of double-lotus base in a vajra posture, he lays his both hands on his lap, his right forming the varada mudra hand and his left holding a water flask. The face with elongated eyes and asserting eyebrows is topped by a tall foliate crown, showing affinity to Kashmiri style, while his eyes, his urna, and his necklaces are inlaid with silver, a typical practice of Swat Valley production. Thus, this fine bronze Buddha figure is an ensemble of various stylistic elements from adjacent areas.

Gandharan Bronze Sculpture of Avalokitesvara - SF102

Circa: 7th Century CE - 9th Century CE

Dimensions: 7 x 12.7 cm

2 3/4 x 5 in



This stucco head is remarkable for the excellent condition of the original polychromy. Bodhisattvas were enlightened beings who delayed their own entry to Nirvana to help others to end the cycle of birth and rebirth. Although there is some damage to the left ear, the elongated earlobe is clearly visible on the figure's right. Bodhisattvas were typically richly adorned in contrast to the modest apparel of the historical Buddha who renounced his material wealth. This example is no exception; the surviving earring has been carefully moulded with an oval and stylised flower design. The most attractive feature however is the twisted cord which has been used to fix the curly hair in a top-knot. Three large red beads and small flowers make a pleasing contrast with the blue pigment used for the curls. The downward gaze, large almond shaped eyes and small mouth all contribute to the beauty of this piece.

Gandharan Stucco Head of a Bodhisattva - AM.0215

Circa: 100 CE - 400 CE

*Dimensions: height 33 cm
height 13 in*











Wearing an Indian style dhoti, the naked torso is adorned with elaborate Scythian style jewellery including a wide torque around the neck, a beaded necklace and a string with amulets draped diagonally across the body. Twisted cords adorn the hair which is plaited at either side. Carved in very high relief, rather than in the round, this figure may one have adorned a stupa or monastic enclosure. It is carved from schist, one of the materials most frequently deployed by Gandharan artists. The moustache is one of the most easily recognisable features of Gandharan Buddhist imagery and was largely confined to this locality. Despite damage to the arms, the figure is in remarkable condition and the carving, especially the drapery folds, is of exceptional quality.

Gandharan Standing Bodhisattva - AM.0224

Circa: 100 CE - 300 CE

Dimensions: 25.9 x 61 cm

10 1/4 x 24 in



Wearing an Indian style dhoti, the naked torso is adorned with elaborate Scythian style jewellery such as a beaded necklace and a string with amulets draped diagonally across the body. Carved in very high relief, rather than in the round, this figure may one have adorned a stupa or monastic enclosure. It is carved from schist, one of the materials most frequently deployed by Gandharan artists. Despite damage to the arms, the figure is in remarkable condition and the carving, especially the drapery folds, is of exceptional quality.

Gandharan Standing Bodhisattva - FF.055

Circa: 100 CE - 400 CE

Dimensions: 18.8 x 55.9 cm
7 3/8 x 22 in



The yakshi portrayed here is cleverly incorporated into the form of a column, the capital of which takes the form of a leafy tree. Standing with legs crossed on a lotus base, she wears a pleated sari held together by an elaborate belt, necklace, shawl, and breast wrapper, a traditional gesture in sculptures of yakshi. She has a serene facial expression, with arched eyebrows above lidded eyes, an aquiline nose, smiling lips, elongated earlobes with ear rings. The yakshi's three-bend pose (tribanga), bending at her neck, waist, and hips, is a stance that suggests a sensuous liveliness and maternal energy. This representation also shows the figure adorned with jewelry and the suggestion of a transparent skirt, revealing an abundantly endowed female body that symbolizes the fertility of the earth.

Gandhara Grey Schist Figure of a Yakshi - IL.135

Circa: 200 CE - 400 CE









This sculptural fragment depicts the bust of the Buddha. An inner calm and complacency is visible in his sweet smile. His elongated ear droops down, pulled from the weight of heavy earrings he once wore in his aristocratic youth. His sharply defined eyebrows arch gently curve downwards becoming his long, narrow nose. His hair is composed of rows of curly waves rendered in low relief and features a prominent ushnisa, or topknot, a symbol of his divine wisdom. The artists of Gandhara were the first to represent the Buddha in his human form, as opposed to a symbol such as his footprint. This gorgeous head is a reminder of an ancient civilization that, although vanished, helped spread the teachings of enlightenment throughout the heart of Asia.

Gandharan Stucco Head of the Buddha - X.0024

Circa: 4th Century CE - 5th Century CE

Dimensions: height 37.1 cm











The very serene and noble face of this figure is framed by long wavy hair; upon which sits a coil of hair at the top of the head representing the fashion of the time. Folds of clothing sweep from the figure's right side expanding into a type of skirt with a broad belt or sash at the waist. An ornate collar is bordered by the thick bands of a necklace or pectoral, which contains two seated figures, like small children, facing each other. This statue is in the manner of a Buddha or Bodhisattva of the period, representing a holy person dressed in a nobleman's clothing. This combination of worldly and divine attributes creates a fascinating juxtaposition, especially when rendered by a master sculptor.

Gandhara Schist Sculpture of Buddha - PF.3786

Circa: 200 CE - 500 CE

Dimensions: 45.7 x 22 cm

18 x 8 5/8 in











This is a Buddhist narrative schist relief from Gandhara region. This relief depicts the first day of the Buddha's Sravasti Miracle, when he created a bounteous tree by planting his tooth-pick in the ground, causing a great tree to spring up, fragrant and fully laden with flowers and ripe fruit. The Buddha, with a halo on his back, stands beside the miracle tree which has the symbol of a dharma wheel, manifesting to the fact that the Buddha performed this miracle for teaching the audience about the principle of karma, that every deed of a person is a seed that bears dharmic fruit in the future. This is an extremely rare relief which completely shows one narrative scene.

Gandharan Schist Relief - SF.200

Circa: 100 CE - 400 CE

Dimensions: 37.5 x 40 cm

14 3/4 x 15 3/4 in















In the Buddhist religion, Bodhisattvas are souls who have attained enlightenment and no longer need to reincarnate, but forsake nirvana and choose to come back in order to alleviate the suffering of others. This stunning Gandharan sculpture of a Bodhisattva, created by the first culture to represent the Buddha in his human form, reveals that these spiritual beings were celebrated even then, as Buddhism began to spread from India eastwards. This Bodhisattva is depicted wearing elaborated modeled robes with carefully carved folds. He sports an elegant coiffure and is adorned in fine jewelry as was appropriate for a worldly incarnation of the Buddha. Originally, this sculpture probably stood in a niche on the exterior of a stupa or shrine where it would have guided the masses on the path towards enlightenment.

Gandhara Schist Sculpture of a Bodhisattva - X.0187

Circa: 3rd Century CE - 4th Century CE

Dimensions: height 85.4 cm

height 33 5/8 in











This delicate stucco fragment depicts the head of a Buddha. The topknot or ushnisha, symbolic of the Buddha's spiritual wisdom, is positioned just above the forehead in an unusually forward position. The hair is indicated by semi-circular bands of wavy curls etched into the wet stucco with a sharp point. Traces of the original polychromy survive; red pigment is visible along the hairline and on the lips, nose, neck and ears. The pupils of the eyes are outlined in black. A prominent raised urna, one of the lakshana, or magical marks of the Buddha, is visible on the forehead. The elongated ears refer to the historical Buddha's former life of luxury, before he renounced his princely status and set out on the path to enlightenment. The charm of this piece lies in its youthful features, particularly the small chin, and the slight tilt of the head.

Gandharan Stucco Buddha Head - AM.0432

Circa: 100 CE - 400 CE

Dimensions: 14 x 24.1 cm

5 1/2 x 9 1/2 in







This stunning Gandharan stucco sculpture of the head of a Bodhisattva reveals that these spiritual being were celebrated even then, as Buddhism began to spread from India eastwards. This head was likely once attached to a body, the whole of which probably stood in a niche on the exterior of a stupa or shrine. These Bodhisattva sculptures are also thought to be depictions of Kushan kings and princes. Their luxurious adornments, see here in the beaded hair ornament that covers his top knot, suggests their wealth. The thin moustache is also typical of such representations. The artists of Gandhara were the first to represent the Buddha in his human form, an opposed to a symbol such as his footprint. This gorgeous head is a reminder of an ancient civilisation that, although vanished, helped spread the teaching of enlightenment throughout the heart of Asia.

Gandhara Stucco Head of a Bodhisattva - LO.606

Circa: 100 CE - 300 CE

Dimensions: height 26 cm

height 10 1/4 in



An exceptional example of Buddha head dating to the most prolific and vibrant era of Gandharan Buddhist art. Stucco and terracotta were favoured materials as they were easy to manipulate and suited to the application of polychromy. The hair is formed from regular semi-circles of curls which also cover the topknot, symbolic of the Buddha's spiritual wisdom. The texture of the hair contrasts with the smooth surface of the face. An urna, the third eye symbolising the spiritual elevation of the Buddha, is rendered on the forehead. The arched eyebrows and deep-set downcast eyes are expertly moulded. The nose is long and straight, set above pursed lips which bear a serene smile. The features are idealised as befits the representation of the Buddha, set apart from ordinary mortals by his enlightenment and spiritual wisdom. The polychromy is exceptionally well preserved.

Large Polychromed Buddha Head - TF:004

Circa: 100 CE - 400 CE

*Dimensions: 20.3 x 36.2 cm
8 x 14 1/4 in*











This is a Gandhara standing sculpture of Hariti, a fertility goddess and the benevolent patroness of children. Together with her husband Panchika, she is also associated with the embodiment of prosperity. Sculpted in schist, Hariti is portrayed standing on a lotus pedestal, wearing a long pleated skirt, her hair beautifully kept in order by a simple diadem leaving a row of snail-like curls to frame her front, one of her hands holding a baby child, while the other should have been clasping a cornucopia at the height of her shoulder if not damaged. The rendition of the pleats and the posture of the person is undoubtedly drawn from the classical repertoire, once again bespeaking of the intense cultural interchange between that geographic region and the ancient Greek culture.

Gandhara Schist Sculpture of Standing Hariti - FF.056

Circa: 100 CE - 400 CE

Dimension: 21 x 54.6 cm

8 1/4 x 21 1/2 in



This stunning Gandharan stucco sculpture of the head of a Bodhisattva reveals that these spiritual being were celebrated even then, as Buddhism began to spread from India eastwards. This head was likely once attached to a body, the whole of which probably stood in a niche on the exterior of a stupa or shrine. The head of this Bodhisattva is crowned in a magnificent, complex headdress that reveals his prestigious social stature. Some representations of Bohisattvas are believed to depict Gandharan kings and princes, as may be the case with this particular example. Surely the prominent pointed divot in his lips may be an attempt to individualise the otherwise idealised portrait. The angularity of the strongly defined brow, which merge at the bridge of the narrow nose, is characteristic of the Gandharan style. The artists of Gandhara were the first to represent the Buddha in his human form, as opposed to a symbol such as his footprint. This gorgeous head is a reminder of an ancient civilisation that, although vanished, helped spread the teachings of enlightenment throughout the heart of Asia.

Gandhara Stucco Head of a Bodhisattva - LO.607

Circa: 200 CE - 500 CE

Dimension: 15.2 x 22.9 cm

6 x 9 in







Maitreya is the last in the line of the historical Buddhas, who, it is believed, will be reborn in the future. Depicted in a seated position, this bodhisattva is identifiable by the flask held in his left hand. In the frieze below Maitreya there are two donor figures who kneel either side of a lit fire.

Gandharan Schist Sculpture of the Bodhisattva Maitreya - SF.057

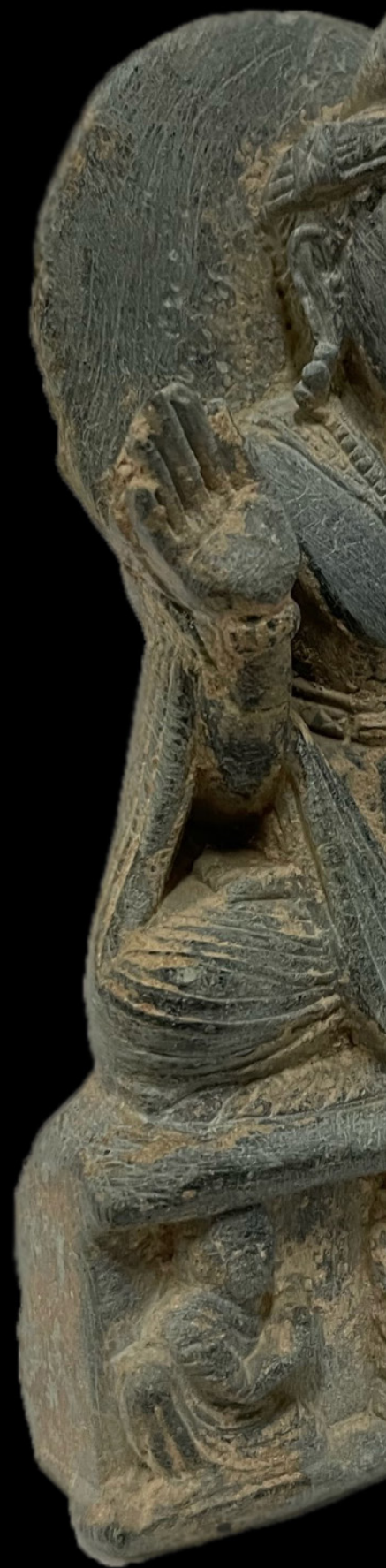
Circa: 200 CE - 300 CE

Dimension: 10.8 x 19.1 cm

4 1/4 x 7 1/2 in











Stucco sculpture of a Buddha standing in classical iconic posture, his head tilted forward, eyes half-closed, earlobes extended, holding the hem of his robe in his left hand, staring below with a serene, emotionless gaze with a gentle smile and casting his eyes downward to his devotees, in a gesture of apparent compassion. His sharp wavy hair is drawn up over his usnisa into a chignon, which together with his long ear lobes are distinctive features (laksanas) of his buddhahood. The historical Buddha cut off his hair whilst renouncing the world and therefore would not have sported the ornately styled hair depicted here, but a traditional monk's tonsure. The influence on the treatment of the hairstyle, is therefore more Hellenistic than Indic, evident in the artfully arranged chignon, a recurrent feature in early Greek sculptures, also known as kribilos.

The treatment of the robe of our stucco Buddha, imitating a classical himation, is intensely naturalistic, as the folds are shallowed to accommodate his expanded chest, demonstrating the mastership of the Gandharan sculptors. In between the pleats of his garment are traces of the original red pigment that would have once covered the whole surface, reminiscent of the elaborate chromatic palette these stucco statues would have originally been painted with.

Both the sharp treatment of the folds, the Buddha's exceptional strength of expression and his hair fashioned into copious half-moon shaped waves would indicate an early date around the 2nd century AD.

Stucco Sculpture of a Standing Buddha - LO.1057

Circa: 100 CE - 300 CE

Dimension: 19.6 x 39.4 cm

7 3/4 x 15 1/2 in



A beautiful Gandharan Schist Relief created between 300 and 400CE, depicting three Monks. The three figures are depicted to be facing skyward, with the Monk on the far left holding his hand across his heart, while the central figure holds the arm of the Monk on the right. These dramatic depictions suggest a highly religious scene, perhaps of enlightenment.

The golden period of Gandharan art dates to c. 100-200 CE. with the arrival of the Kushans, a Central Asian group under whose governorship the arts and sciences flourished as never before. The mixture of different cultures produced a completely unique set of architectural and artistic traditions. Their greatest monarch, Kanishka, encouraged the arts, and under his reign totally new conventions were to develop including the earliest depictions of the Buddha in human form. The cultural syncretism between eastern themes and western styles has become known as Greco-Buddhism, and is one of the most remarkable – and successful – examples of cultural fusion in history.

Gandhara Schist Relief of Monks - PF0025

Circa: 300 CE - 400 CE

Dimension: 22.2 x 27.3 cm

8 3/4 x 10 3/4 in











This sculptural fragment depicts the bust of the Buddha. An inner calm and complacency is visible in his sweet smile. His ear droops down, pulled from the weight of heavy earrings he once wore in his aristocratic youth. His hair is rendered in curly waves and features a prominent , a symbol of his divine wisdom. The artists of Gandhara were the first to represent the Buddha in his human form, as opposed to a symbol. This gorgeous head is a reminder of an ancient civilization that, although vanished, helped spread the teachings of enlightenment throughout the heart of Asia.

Gandharan Head of the Buddha - PF6222

Circa: 100 CE - 400 CE

Dimension: height 21 cm

height 8 1/4 in







This sculptural fragment depicts the bust of the Buddha. An inner calm and complacency is visible in his sweet smile. His ear droops down, pulled from the weight of heavy earrings he once wore in his aristocratic youth. His hair is rendered in curly waves. Some of the original pigment that once decorated this work is still visible, specifically along his eyebrows. This gorgeous head is a reminder of an ancient civilization that, although vanished, helped spread the teachings of enlightenment throughout the heart of Asia.

Gandhara Stucco Head of the Buddha - PF.6208

Circa: 1st Century CE - 4th Century CE

*Dimension: height 15.2 cm
height 6 in*











Gray schist relief fragment portraying a seated crowned figure with crossed legs and joint hands within an ornamented porch, below two figures slightly projecting forward from a small balcony with railing and architrave; on the side another figure with his head placed upside down on a lotus plinth as if about to perform an acrobatic posture. The dominant figure inside the alcove could be interpreted either as a member of the upper class or as an early representation of a Bodhisattva, judging from his crown and jewels adorning his chest; he is looking aloofly at the acrobat. On the lower level, the other two human figures are engaged in conversation, facing each other and distractedly looking beyond the balcony over some external scene, forever lost. This mundane scene could have well belonged to a larger narrative frieze depicting some of the early jatakas.

Gandharan Schist Fragment of a Frieze - LA.537

Circa: 100 CE - 400 CE

Dimension: 17 x 23.5 cm

6 3/4 x 9 1/4 in











This vessel is designed as an independent small-scale monument and may have contained a relic as well as other small offerings such as glass beads or coins. Model stupas were also commissioned as reliquaries for the remains of eminent monks or Buddhist devotees. Such containers were often donated to monastic foundations by lay followers as a means to earn merit and generate good karma. It has an elegant design of stylized foliage on the lid. The small umbrella-like finial is a reference to the architecture of the stupas in which the original Buddha relics were stored. The stupas and in consequence such reliquaries were designed to reflect the order of the cosmos. The base was associated with the earthly sphere, whilst the 'umbrellas' symbolized the heavens. This remarkable object is carved from green schist, a material indigenous to the region and therefore popular with local carvers. As a physical manifestation of early Buddhist piety this object has important historical and religious associations.

Gandharan period Buddhist green schist reliquary - LK.025

Circa: 1st Century CE - 5th Century CE

Dimension: 6.3 x 8.9 cm

2 1/2 x 3 1/2 in







This small but refined carving depicts the head of the Buddha. The illusion of hair is created by evenly spaced 's' shaped indentations in the stucco. The top-knot was regarded as a symbol of the Buddha's wisdom and spiritual enlightenment. Small traces of the original polychromy survive. Red pigment is visible on the lips and inside the earlobes and the eyelids retain small amounts of black. The head is in excellent condition and will be highly prized by connoisseurs of Buddhist art.

Gandharan Stucco Buddha Head - AM.0222

Circa: 100 CE - 400 CE

Dimension: height 16.5 cm
height 6 1/2 in







This small terracotta mould was used to produce impressions of the seated Buddha. The right hand is raised with the palm facing outwards in a gesture of reassurance or blessing. The left hand holds an alms bowl, a symbol of the monastic life, just below the chest. The head tilts forward slightly from the halo and the gaze is directed downwards. The impressions would have been highly portable and were probably used in private devotion by monks, lay people or travelling pilgrims. Although moulds of this kind would have been common during the early centuries of Buddhism, they very rarely survive. This piece offers a rare glimpse of the ritual paraphernalia employed during the early centuries of Buddhism.

Seated Buddha Mould, with Impression - SF068

Circa: 2nd Century CE - 5th Century CE

Dimension: 14.4 x 18.5 cm

5 5/8 x 7 1/4 in



This superb Buddha head dates to the most prolific and vibrant era of Gandharan Buddhist art. Stucco and terracotta were favoured materials as they were easy to manipulate and suited to the application of polychromy. The hair is formed from regular semi-circles of rippling curls which also cover the topknot, symbolic of the Buddha's spiritual wisdom. The texture of the hair contrasts with the smooth surface of the face. The arched eyebrows and deep-set downcast eyes are expertly moulded. The nose is long and straight, set above pursed lips which bear the faintest trace of a smile. The features are idealised as befits the representation of the Buddha, set apart from ordinary mortals by his enlightenment and spiritual wisdom.

Gandharan Stucco Buddha Head - AM.0395

Circa: 100 CE - 400 CE

*Dimension: height 38 cm
height 15 in*







This vessel may have contained a relic as well as other small offerings such as glass beads or coins. Such containers were often donated to monastic foundations by lay followers as a means to earn merit and generate good karma. The design of the vessel is simple and elegant, its rounded form emphasized by several unevenly spaced incised circles. The small umbrella-like finial is a reference to the architecture of the stupas in which relics were stored. These were designed to reflect the order of the cosmos. The base was associated with the earthly sphere, whilst the 'umbrellas' symbolized the heavens. This remarkable object is carved from schist, a material indigenous to the region and therefore popular with local carvers. As a physical manifestation of early Buddhist piety this object has importance historical and religious associations.

Gandharan Buddhist Reliquary - LK.024

Circa: 400 BCE - 600 CE

Dimension: 10.9 x 9.4 cm

4 1/4 x 3 3/4 in







A lotus-shaped stone fragment produced between 100 and 300 CE.

The Lotus flower is of great symbolic importance in Buddhist art, as it is associated with with purity, spiritual awakening, and faithfulness. The flower is considered pure as it is able to emerge from murky waters in the morning and be perfectly clean. The Buddha is very often represented in association with lotuses, either sitting on thrones decorated with lotus flowers and buds, or assuming specific positions known as the single lotus or double lotus.

This piece is a fine example therefore of the religious themes which drove the production of Gandharan art. As a physical manifestation of early Buddhist piety, this object has important historical and religious associations.

Stone Fragment in the Shape of a Lotus - SF211

Circa: 100 CE - 300 CE

*Dimension: 15.7 x 12.7 cm
6 1/4 x 5 in*



This dignified Buddha head was created from stucco. This material is easily manipulated and can produce wonderfully smooth surfaces, as is apparent on the face, especially the eyelids. The curled hair has been arranged in a top-knot, the Gandharan version of the ushnisha, or mound which symbolises the Buddha's wisdom. Despite slight damage to the earlobes and the nose this head is well-preserved.

Gandharan Stucco Buddha Head - AM.0219

Circa: 100 CE - 400 CE

*Dimension: height 20.3 cm
height 8 in*







The Gandhara art school adopted many of its techniques from Classical Roman art, at the same time incorporating a number of decorative motifs, which include vine scrolls, cherubs bearing garlands, tritons, and centaurs, though the basic iconography, however, remained Indian. Gandharan cultures were originally painted and gilded, with the materials used for them being green phyllite and gray-blue mica schist stone, which are both endemic to the area and are in general used to the earlier phase of Gandharan art, with stucco becoming increasingly in use and then prevalent after the 3rd century AD.

Gandharan Stucco Head - AM.0225

Circa: 100 CE - 400 CE

Dimension: height 17.1 cm
height 6 3/4 in







After the conquests of Alexander the Great, the creation of Greco-Bactrian kingdoms, and the general Hellenization of the subcontinent, Western aesthetics became prominent. Greek influence began permeating into Gandhara. Soon sculptors based the images of the Buddha on Greco- Roman models, depicting him as a stocky and youthful Apollo, complete with stretched earlobes and loose monastic robes similar to a Roman toga. The extraordinary artistic creations of Gandhara reveal link between the different worlds of the East and West. The present piece is beautifully sculpted and preserved, depicting the Buddha in calm reflection.

Gandharan Stucco Head - LSO.225

Circa: 100 CE - 300 CE

Dimension: 8.9 x 15.2 cm

3 1/2 x 6 in







Gandhara schist relief of Harit Small elegant figurine of Hariti, a fertility goddess and the benevolent patroness of children. Together with her husband Panchika, she is also associated with the embodiment of prosperity. sculpted in dark schist, portrayed seated on a large throne, wearing a long pleated skirt, her hair beautifully kept in order by a simple diadem leaving a row of snail-like curls to frame her front, one of her hands holding the vest while the other is clasping a cornucopia at the height of her shoulder. The rendition of the pleats and the posture of the person is undoubtedly drawn from the classical repertoire, once again bespeaking of the intense cultural interchange between that geographic region and the ancient Greek culture.

Gandhara schist relief of Hariti - LO.510

Circa: 200 BCE - 500 CE

*Dimension: height 12.7 cm
height 5 in*







This elegant Buddha head is modelled from terracotta. The hair is arranged in a top-knot, the Gandharan version of the ushnisha, a symbol of spiritual wisdom. The small protrusion on the forehead is an urna, or third eye, a mark of religious enlightenment. The elongated earlobes, damaged slightly on the right, are a reference to the former wealth of the historical Buddha. The elongation was caused by wearing heavy and ornate earrings. The mouth and aquiline nose reveal a debt to Greek models but the stylised almond shaped eyes are typical of images of the Buddha from across Asia. This merging of such diverse styles and traditions is what makes Gandharan art so unique and fascinating.

Gandharan Terracotta Buddha Head - AM.0218

Circa: 100 CE - 600 CE

*Dimension: height 15.2 cm
height 6 in*







This small buddha head dates to the most prolific and vibrant era of Gandharan buddhist art. Stucco and terracotta were favoured materials as they were easy to manipulate and suited to the application of polychromy. Although the majority of surviving works have lost their original colours, this was an essential part of their original conception. Traces of red pigment survive on the Buddha's lips, as well as traces of black in the eyes. The hair has been modelled using small irregular indentations. The top-knot, or ushnisha, is a symbol of the Buddha's spiritual wisdom. The elongated earlobes refer to the Buddha's former material wealth which he renounced in order to achieve spiritual fulfilment.

Gandharan Stucco Buddha Head - AM.0217

Circa: 100 CE - 300 CE

Dimension: height 16.5 cm

height 6 1/2 in







Despite surviving in fragmentary form, this stucco head still impresses us with its calm and dignified expression. The mouth and nose have been carved naturalistically but the eyes are highly stylised. This is typical of Gandharan images of the Buddha which this head most likely represents.

Gandharan Stucco Head - AM.0220

Circa: 100 CE - 400 CE

Dimension: height 14 cm

height 5 1/2 in







This stucco head displays the Gandharan tendency to combine realism around the nose, mouth and cheek areas with deeply cut stylised eyes. Small traces of the original polychromy survive, for example remains of a red pigment in the earlobes and around the hair-line. Traces of black are also apparent in the curls of the hair. The hair is arranged in a top-knot. This was the Gandharan version of the ushnisha, a mound on the head which symbolised the Buddha's spiritual wisdom. Traces of an urna, or third eye, are also just visible on the forehead, outlined in red. The bottom of both earlobes has been lost but it is still possible to make out their elongated form. This was a reference to the Buddha's former wealth, symbolised by the effect of wearing heavy earrings. Despite small areas of loss, the serenity of the expression, partly created through the downcast eyes, has been preserved.

Gandharan Stucco Buddha Head - AM.0216

Circa: 100 CE - 300 CE

Dimension: height 19.1 cm

height 7 1/2 in







The modelling of this Buddha head is particularly fine. The topknot, the Gandharan version of the ushnisha, symbolising the Buddha's spiritual wisdom and enlightenment, is set just off centre to the viewer's left. The curls of the hair are implied through wide, tapering indentations in the stucco. The elongated earlobes, a reference to the historical Buddha's former wealth, are completely intact. It is likely that the head was originally painted in colour as this was customary for religious sculpture. Today the surface is a pale cream/pink which enables the viewer to admire the delicacy of the carving.

Gandharan Stucco Buddha Head - AM.0221

Circa: 100 CE - 400 CE

*Dimension: height 20.3 cm
height 8 in*







G A N D H A R A N
A R T E F A C T S



The cultural syncretism between eastern themes and western styles has become known as Greco-Buddhism, and is one of the most remarkable – and successful – examples of cultural fusion in history. Everything from architecture to sculpture, coinage and even jewellery developed in new and extraordinary ways. Myths and figures from Greek mythology – such as Atlas, or Dionysus – are also found in some friezes and paintings.

Gandharan Schist Dish Depicting A Mythical Creature - OF.004

Circa: 100 BCE - 300 CE

*Dimension: height 11.2 cm
height 4 3/8 in*







We here looking at a face a young man, showing in the same time the figures of an Asian and a Caucasian type. the face is smooth and was probably moulded in numbers, then personified more precisely with a specific hair arrangement according to impersonification.

Gandhara Stucco Head - HK.4

Circa: 300 CE - 600 CE

Dimension: height 26.7 cm

height 10 1/2 in











A stucco sculpture of a male head, carved between 200-500CE. The piece depicts a young man with a round face and a relaxed expression, shaped by long, flowing hair. There is a great element of realism displayed in this piece which reflects not only the predominant influence of Greek art upon Gandharan artistic expressions, but also a refined style greatly demonstrative of the incredible visual and sculptural skills of these ancient artists.

Stucco Sculpture of a Male Head - LO.1241

Circa: 200 CE - 500 CE

Dimension: height 14 cm

height 5 1/2 in







Stucco sculpture of a man's head captured in a gentle open smile, with a rather imposing protruding nose, the eyes almond-modelled, his wavy long hair tied up with a band in the front. Though part of his head is missing, his expression is captured fully; its refined style greatly demonstrating the incredible visual and sculptural skills of the ancient Gandharan artists. Originally this head -possibly portraying either a Buddhist donor or a devotee- would have been covered with brilliant pigments and placed in a larger narrative scene. His original role is now lost forever, yet his exuberant smile and inner spirit transcended time and are still perceivable today.

Sculpture of a Male Head - LO.1058

Circa: 100 CE - 500 CE

*Dimension: height 15.2 cm
height 6 in*







Mid-tan stucco head in the form of an older male with traces of original slip remaining. Gaunt, narrow face framed by a beard and a full head of thick curls; furrowed brow, high cheekbones and beak nose present a distinct and expressive physiognomy that recalls Graeco-Roman prototypes rather than traditional Gandharan styles.

Gandharan Stucco Head - AM.0227

Circa: 100 CE - 400 CE

Dimension: height 16.5 cm
height 6 1/2 in







Part of a recurring band of decoration, which would have divided two panels, this grey schist relief shows two putti holding a garland of flowers amidst lotuses springing vertically from the earth. The putti are captured walking in one direction with their torso and head in three-quarter view. The motif of the garland as well as the putti have been drawn from the classical artistic repertoire, as this motif constituted the principal decoration of hundreds of Roman sarcophagi. It was thus introduced by Roman Eurasian artists in the service of the Kushan court, who governed Gandhara and actively sponsored its Buddhist faith between the 2nd and the 6th century AD.

Frieze with Putti and Garlands - LO.1060

Circa: 2nd Century CE - 3rd Century CE

Dimension: 43.2 x 16.5 cm

17 x 6 1/2 in



A schist cosmetic dish crafted between 100BCE and 300CE, depicting an elephant carrying two passengers. The primary passenger carries fruit above the elephant's head, perhaps as an enticement for the animal. This dish testifies to the skills possessed by the ancient Gandharan craftsmen which produced it. We see a multitude of finely carved intricacy across all areas of the dish, from the patterning around the rim, to the detailing of the central motif. The dish is in excellent condition and would make a wonderful addition to any collection.

Schist Cosmetic Dish Depicting an Elephant - SF:072

Circa: 100 BCE - 300 CE

Dimension: height 13.3 cm
height 5 1/4 in



Carved out of schist, this dish depicts a man riding on a fantastical marine creature. The quality of the carving is remarkable. The scaly hide of the marine creature has been expertly rendered by the ancient Gandharan sculptor. The male figure has been finely modeled as well, particularly the form of his leg. In Greek mythology, Poseidon, the god of the sea, as well as other sea and river deities rode upon the backs of these creatures. It is possible that this figure represents such a god. The waves of the sea have been indicated by a series of engraved lines that curve progressively outwards in opposite directions from a central axis marked by a straight line. The lip of the rim has also been decorated with a rope pattern. The dish is in excellent condition and would make a wonderful addition to any collection.

Gandharan Schist Dish - LO.623

Circa: 100 BCE - 1 BCE

*Dimension: height 12.7 cm
height 5 in*



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